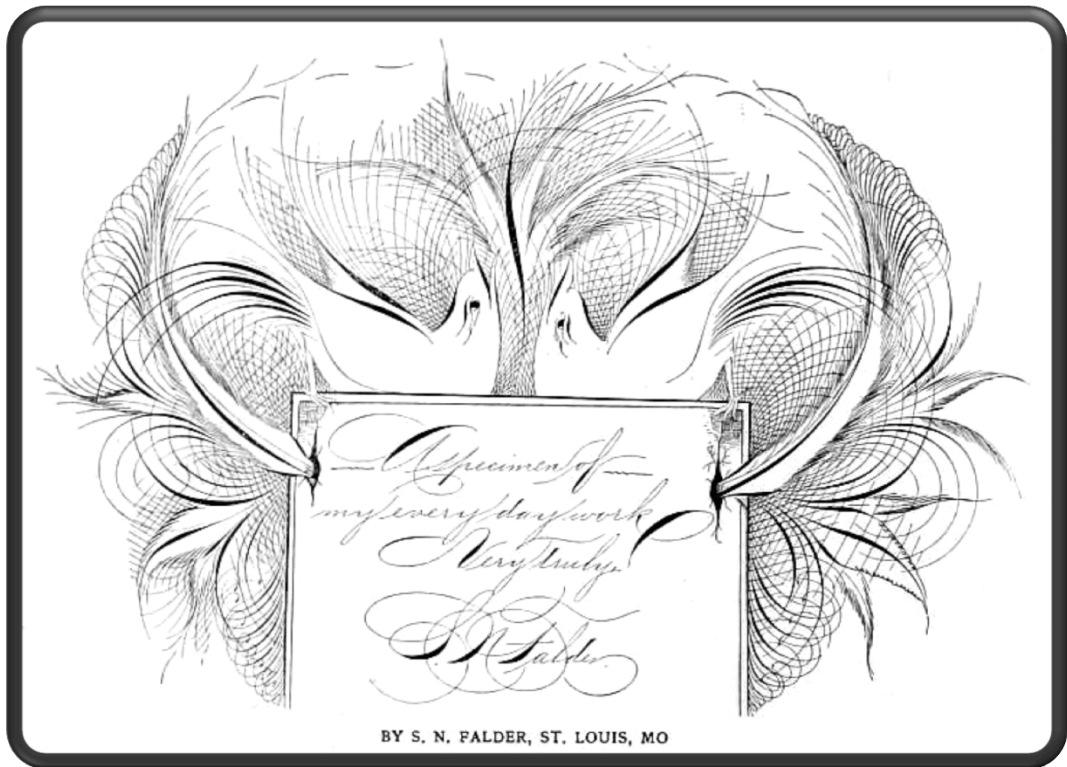


SN Falder's *Lessons in* Professional Writing

Taken from The Penman's Art Journal, 1901.



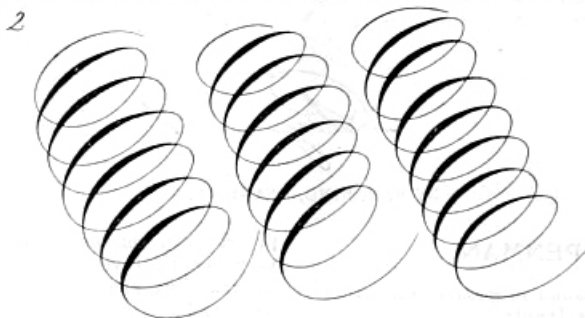
Compiled by Dr. Joseph M. Vitolo, 2013
Penman and IAMPETH Historian

PROFESSIONAL WRITING. BY S. N. FALDER,


JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.

1 Ornamental Penmanship

2



3



4



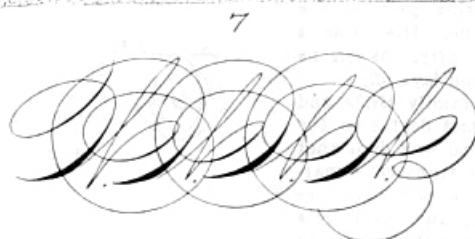
5



6



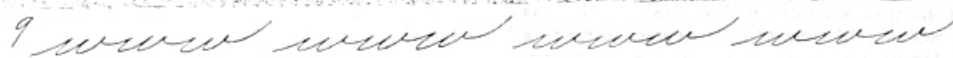
7



8



9



10



11



12



13



14



BY J. D. VALENTINE, BELLEFONTE, PA.

INSTRUCTIONS BY S. N. FALDER.

N ANY fail to become proficient in this most difficult style of writing by not knowing just what position to assume and what movement to elicit.

I believe no one can gain the highest degree of grace and skill unless he follows out a well defined method of execution, which can be thoroughly understood only by long and persistent practice. However, if attention is given to a few details, you can accomplish this style of art in much less time, but practice is the paramount requisite for the amateur. I do not advocate the distinct muscular, finger, or whole-arm movements for the highest class of Modern Artistic Writing. Note these instructions, as they will carry you to the top round:

Capitals.—In the execution of capitals you should lift the arm almost from the desk so there will be but little pressure. Use a dashy movement, but slow enough that control may be maintained. A combination of whole arm and muscular motion must be the idea when dash, accuracy and beauty are your aims. This will do away with the cramped appearances in shades and in hair lines.

Small Letters.—These should be made entirely with the combination of forearm and finger movements, if accuracy is accomplished. Let the weight of the arm rest on the desk and use a great deal of finger motion.

Study the foregoing suggestions and take up the illustrations given and practice with all the energy and skill at your command.

(If perfection is to be acquired do not become the finest writer in the world in six months' practice).

PROFESSIONAL WRITING. BY S. N. FALDER,

JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.

23
of
Specimens Ornamental Writing

24

25

26

minimum ²⁷ minimum minimum

28

29

bbb jpppp

32.
Command the eye to see and the hand to act.

lining lining ³³ lining lining

Second Lesson in Ornamental Writing.

INSTRUCTIONS BY S. N. FALDER.



MOVEMENT and shade are the principal things to be considered in this lesson. No. 25 should be thoroughly accomplished. Study the positions of hair-lines in all these exercises.

Keep the shades well curved, short and bold. Notice that the heavy shades begin and finish with the same equilibrium. After you have accomplished a good capital, you should not lose sight of the small letters, for these are the principles that require your patience, energy and talent.

Many fail to attain skill in body writing by not mastering the few principles which are necessary.

The right, left and compound curves are the paramount principles. No. 27 contains all these elements, and no one can hope to succeed unless this is well mastered.

The loop is difficult, but can be well made with little practice if you understand the movement. Use considerable finger motion, avoiding too much curve in the right stroke, and keeping the descending line straight. Give this considerable practice. No. 33 contains the summing up of the foregoing principles, and you should proceed immediately to give this your supreme effort.

PROFESSIONAL WRITING. BY S. N. FALDER,

JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.

¹⁵ Compliments

¹⁶ A B C D E F G

H I J K L M N O

P Q R S T U V W X

¹⁷ Washington

¹⁸ Y Z

¹⁹ Madarasz

²⁰

Penman's Art Journal

²¹

Institution institution Institution

²²

Many men mining in my mines

Third Lesson in Ornamental Writing.

BY S. N. FALDER.



ANY penmen practice on dashy combinations entirely, without first considering the individuality of the letter to be brought out.

Each letter in combinations should stand correctly when all the fancy lines are removed. Keep your mind concentrated on this principle in all combinations.

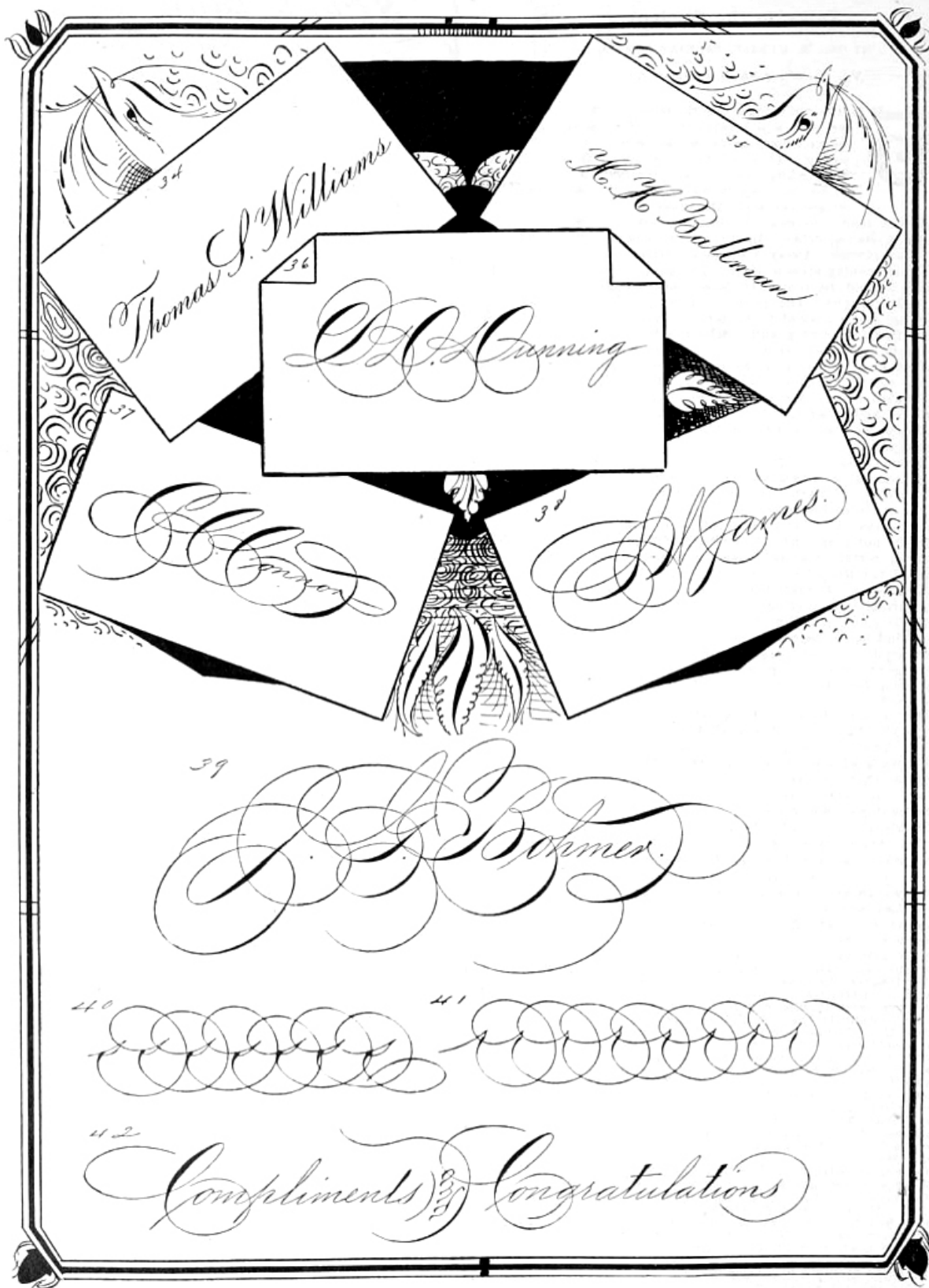
I do not advocate fancy combination exercises with small letters. This has a tendency to make loose and poorly connected letters in words. You should give all this ornamentation to capital letters.

Practice on small letters separately until your form is correct or to suit your taste, and proceed to join them together, using the proper connections. Years of work are spent by many penmen on the fancy flourishes around the small letters, and when taken to task on a page of body, or page writing, they entirely fail. Every intelligent practitioner should take the shortest and most thorough road to the highest perfection.

Study the individual form of these capitals and devote considerable time to the 22d exercise.

PROFESSIONAL WRITING. BY S. N. FALDER,

JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.



Fourth Lesson in Ornamental Writing.]

BY S. N. FALDER.

NOS. 34 and 35 should be written rather slowly and principally with finger movement. Note that all descending strokes are shaded uniformly and spaced accurately.

Nos. 40 and 41 will be found to contain first-class principles for the controlling of your movement. It is universally habitual with penmen to lose sight of movement to secure form. This unfits one to do graceful work. The penman never lived who could keep up his writing and improve by dropping the drill exercises. Every one who stands at the head of the profession to-day must acknowledge that he has seen the time when he was discouraged, almost beyond endurance, by finding his lines becoming cramped and poorly formed, and that the only salvation was a dash at the fancy combinations of capitals.

It has been my misfortune to meet many persons who boast of their own skillful curves and applaud the principles that produce stiff, awkward forms of letters. We cannot all be the finest; however, we can find plenty of room for improvement, but when one has an idea that there is no room for betterment he had better write his name on the slate with the unfortunate, and launch into some other sphere of usefulness where his talents may be more adaptable.

If we hope to reach the standard in this progressive age of steam, electricity and skill, we must "THINK, WORK and DO."

PROFESSIONAL WRITING. BY S. N. FALDER,

JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.

43
College National Bank,

44
a b c d e f g h i j k l m.

45
n o p q r s t u v w x y z

46
Commercial College. t t t
humming drumming running
farm farm farm farm if if if if
oooooooooooooooo

47
A drop of ink may make millions think

48
A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z 1900-

Fifth Lesson in Ornamental Writing.

BY S. N. FALDER.

GIVE No. 43 your attention, noting the capitals and their uniform lines. Use considerable finger movement in the small letters. Nos. 44 and 45 should be given your best efforts. No. 46 will give you a thorough drill in long word writing and must be thoroughly accomplished before attempting No. 47.

Note the arrangements of the capitals. You ought to be able to make these perfect if the preceding lessons are mastered.

In executing the square topped T and D you should not patch on the square after the letter is formed, but execute the square with one stroke.

This accomplishment is lacking among penmen, but if the following instructions are followed I believe they will be able to make them easily: Make the right curve two-thirds the height of the letter, lifting the pen as you ascend. Place the pen at the top and spread the nibs so the left will go directly left and bring the right nib down on the slant desired. This should be done rapidly but uniformly. Drop to the base with finger and muscular motion. Do not lift the pen at the bottom, but finish or join to the next letter.

You must not pause between the squaring of top and making the body of the letter. To understand this motion count 1, 2, 3, forming the complete T within this time.

The P is made with the same movement, but inverted. Every penman who patches could improve the artistic appearance of page writing by giving this careful consideration.

PROFESSIONAL WRITING. BY S. N. FALDER,

JONES BUSINESS COLLEGE, ST. LOUIS, MO. INSTRUCTIONS ON NEXT PAGE.

50
Time.

49
Wilmington.

51
M

52
Hammon-

53
Tamblyn-

54
D. Morris.

55
J. H. Langer.

56
Burlington.

57
Williams-

58
J. H. Ransel.

59
A. W. Smith.

60
aaa, aaa

61
d, d, d, g, g, g

62
S. N. Falder.

Sixth Lesson in Ornamental Writing.

BY S. N. FALDER.

IN this, my closing lesson on artistic writing, I present the most difficult part, Signatures. In this class of work is contained the skill of movement, shade, arrangement and page writing. Give each combination a thorough practice, and do not stop until you can do better, and go higher.

I hope the few unskilled copies, humble thoughts and suggestions that I have given will not be lost upon a "dormant mind," but that it may reach some individual whom it may assist in becoming more proficient in his aspirations.

In conclusion I wish to add a little advice to aspiring penman. If it is your aim to follow a profession of art it is necessary to advance your knowledge further than the skill to write, in order to earn a salary which is consistent with the time it takes one to learn to write. Prepare yourselves thoroughly in English, science of accounts and other branches that are so necessary to make an accomplished teacher or public servant. Improve your leisure moments by study, and success will meet you, greet you, and place the goal at your command.
